

NEW YORK CLIPPER

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A FIVE ACT TRAGEDY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY NAT. J. BARNET.

PERIOD—Any time in the Summer. SCENE—Anywhere on the Earth.

ACT I.

A shady nook—
A rippling brook—
Moonlight;—
A garden chair,
A youthful pair—
Delight!

ACT II.

Troth plighted oft
In accents soft,
Oh, bliss!
Vow endless love
(Cease laughing, Jove!)
And kiss.

ACT III.

A jealous thought—
The mischief's wrought.
Untrue?
A haughty pout,
A cutting flout,
Adieu!

ACT IV.

A vessel starts;
In distant parts
He'll roam.
A helpless maid
By anguish swayed—
At home.

ACT V.

Years onward fleet,
Old loves meet
And show
As often found,
Doubts without ground.
Tableau.

REMORSE!

WRITTEN FOR THE NEW YORK CLIPPER
BY WILLIAM FRANCIS SAGE.

He killed him. God knows it was unintentional on his part. It was done in the heat of the moment, but he did not mean to kill him.

He was a gentle man. Calm, quiet, unobtrusive, of a very introspective nature. "Man, know thyself," was almost his hobby. And, after he thought he had learned that lesson, a student of human nature in his gentle, kindly way.

Naturally, such a character was not a business man. Not the man to take the world by the throat, and get his share of the living out of it. It was not a case of "your money or your life" with him, as it is with many a successful financier. It could not be with him. His idea was simply to achieve and await the world's recognition. And when did the world ever discover a genius? Some wealthy man with artistic susceptibility—some *Mæcenas*—must come along to blazon his merits forth to the world.

And how often do such men appear? Very rarely. How many souls on this earth fret themselves out in impatient kicking against the pricks. And all for lack of opportunity. Full of self esteem, but not self conscious. Modest in estimation of their merit, but keenly desirous of the world's recognition. If it was won, not anxious for garish display, but satisfied with the inward delight that they had given the world what it wanted.

His was a poetic nature. He was honest and just in every fibre of his being. Not improvident, but not calculating or foreseeing. Forbearing, unassuming, patient, yet with a quick, impulsive temper, such as would naturally belong to a warm, sensitive temperament.

And yet he killed him!

The cause was simple enough. His opponent was a blustering, bulldozing business man of the world—a man, I suppose, who did not know what fine sensibilities meant. The world had always been his oyster, and he had readily opened it with his jackknife, often pretty roughly if any resistance had been offered. He was a successful man of the world. He had achieved it himself. He could not see why others should not. He did not care if they had not, and had no patience with them if they did not. It was none of his business, anyway. He had no time to waste in estimating the possibilities of human nature. Life was too short. He had certain things to accomplish. The weak must go to the wall, and to the victors belong the spoils. He had not time to think of the future, or stop by the wayside to sentimentalize. "If 'twere done when 'tis done, 'twere well 'twere done quickly," might be taken as his motto. He saw a point to reach, and stayed not upon the order of his doing, but did it at once. He rarely failed in achieving his desire, and if he did it was more a failure of circumstance than of calculation. He had no patience with a person of shrinking, sensitive disposition. If not a fool, he considered him a mistake in nature's manufactory.

Imagine these two natures coming in contact!

It was a case of landlord and tenant. The whole thing was an accident. Nothing romantic or dramatic about it. He was the owner of blocks of real estate in the city, and my friend was the occupant of one of his houses. My friend was in arrears for his rent.

One evening, when he was busy over his crucible with some scientific experiments, his landlord called for his rent. He refused to be put off; threatened his tenant with eviction; taunted him with incapacity, as he regarded him, and sneered at his possibilities of success. It was a case of patient merit and overbearing achievement.

One word led to another until the worm turned, and, as the bully started toward him with uplifted cane, he seized the poker by the fireplace, and with a blow felled him.

It was a fatal blow. Recovering from the excitement of the attack and defense, my friend awaited the arising and advance of his antagonist. But the latter, prostrate, stretched prone upon the floor, never moved. Aghast at the very thought, the poker fell from his nerveless grasp, and he dropped on his knees beside the body. He lifted an arm, which fell limply to the floor the instant his hold relaxed. He felt the pulse. There was no responsive beat to

the touch. He placed his ear over the great chest. There was no pulsation of the heart. He looked at the head where the blow had lighted, and he saw by the still livid streak over the temple that his blow had been fatal. He could not realize that this man was dead. But as he gazed at the great bulk of humanity stretched before him, and watched the erstwhile livid line across the forehead turn to a purplish black mark; saw the face become pale and the jaw drop; the body become rigid, and felt it cold to the touch; then at last he knew that this, but a few minutes before had been a bustling human being, was indeed nothing but a mass of inert clay.

He shuddered and pressed his hands over his

he severed the head from the trunk, and then proceeded to cut the body itself, so to speak, into small pieces. After putting these into a chemical solution, meanwhile getting his furnace to a white heat, he placed all the particles therein, closed the doors, and sat down and waited. His knowledge of chemistry had enabled him to so prepare things that all odor was destroyed and the consumption rapidly hastened. But it was only an amateur crematory, and the process took some time.

And what agonizing thoughts went through his brain while he waited. What terrors of remorse—keener than he had ever known. This gentle man, who never before, knowingly, had harmed a living creature, had killed a human being. And do all

he had done, anyway? Could he have done differently? Ought he to have done differently?

And all through these puzzling queries, pro and con, with which he racked his brain, that little monitor which we call conscience seemed to keep continually tapping the sentence: "Thou shalt not kill!"

He raked the embers of the fire thoroughly, and put fresh coal carefully all over its surface. Unsteadily, he went to the windows, threw back the shutters and let up the shades. A chilly, damp, misty morning. He opened the window and leaned out. The moist air felt refreshing to his fevered forehead. He glanced up the basement steps, and saw the milk boy approaching. Instinctively he

met a few friends on his way down town, and passed the greetings of the day with them. He wondered if they noticed any change in his looks or voice. He made a few purchases at the chemist's, and returned home. He seemed anxious to get there, glad when he reached the door, but after he had entered, afraid to go down stairs. He felt as if "IT" was there. He rather expected to find it lying on the floor.

Pulling himself together, by a strong mental and physical effort, he went down. Nothing there. And yet an intangible presence seemed ever near him. And the little hammer tapped continually, sometimes one sentence, sometimes the other.

That night he took several strong opiates ere he could sleep, and awoke in the morning unrefreshed. He arose early, and, as he had expected, the papers were full of the strange disappearance of Mr. —, a business man too well known not to have that fact noted by the second day. The next day suspicions of foul play were suggested, and a reward offered. But no clue.

Good! Why should there be? Ah, he had done his after-work well! There was nothing to convict him, if they should suspect him. "At the same time he felt as if he ought to be suspected. And he took a grim delight in feeling that they were being baffled.

But some one did suspect, and suspicion pointed to him. In a vague, uncertain, indefinite way; but the sleuth hounds of justice eagerly grasped at the slightest clue. A man, who had been out of town for several days, remembered to have seen Mr. — going into my friend's house that night. He was on his way to the railway station. Oh, yes, he recalled the fact perfectly. So he could not have been mistaken in the man. Then another man had remembered hearing angry voices in the house as he was passing by. Had anyone seen Mr. — leave the house? No. My friend was arrested on suspicion.

The house was searched, but no trace of any sort. Ransacked from garret to basement, but no clue. Cellar dug up, but no sign. Yes, one, a little one. A cane, which they were quite sure did not belong to my friend, though they could not prove positively that it did belong to Mr. —.

Oh, why had he forgotten to burn that cane? He had been so careful. He had remembered everything else. How could he have overlooked it? But they could not prove that it belonged to him. It was all right. But as he sat in his cell, waiting and wondering, the little hammer began to tap in his brain: "Murder will out; murder will out."

Some more evidence was secured, more or less circumstantial. He was tried and convicted, and sentenced to be hung.

This record is his confession to me, when I visited him in prison.

The night before his execution he said he was happy for the first time since that fatal night. He said that he felt that he was going now where the problem would be solved, and his eagerness for that solution, and to be free from that dread spectre, *Remorse*, overcame all fear of death.

So ended my young friend's life—he was only thirty—in this most tragic manner.

Did they find any absolute clue? Yes. In ashes under the grate of the furnace, they found the plate of the dead man's false set of teeth, which the dentist who made them identified as belonging to Mr. —.

MINNIE SARTELLE.

This talented young actress, who has won high praise in the South and West for her work in soubrette roles, will be among next season's stars. She is the wife of George M. Spence, and her tour will be made in a piece called "A Plum Pudding," under the management of Mr. Spence and F. W. Evans Jr. Miss Sartelle is at present completing her musical studies. She had previously tested "A Plum Pudding" on the road, with very favorable results. She is an accomplished performer on the mandolin, violin and taplo, and possesses a voice of unusual sweetness and flexibility. Miss Sartelle entered the profession eight years ago, as an actress and vocalist. For the past two years she has devoted her entire time to the study of music, both instrumental and vocal, and is said to be remarkably proficient.

SHORTHAND LANGUAGE.

"One col," he brusquely announced as he entered a gent's furnishing store on upper Broadway.

"'Cer'," replied the girl in attendance as she took down a collar and wrapped it up.

"'Much,'" he queried as he toyed with a silver piece.

"Quar dol," she answered as she gave him the change.

"O K," he said as he turned away.

"Tra la," she replied as she went back to finish waiting on an old man who had been looking at neckties.

"What sort o' language do you call that?" he asked.

"Shorthand, sir."

"Oh, that's it!" Sort o' saves your breath, doesn't it?"

"Course."

"Well, I don't think I could ever get used to it at my age. It don't express enough."

"How?"

"Why, land o' love. I want to say to you that I'll wear one of my suspenders around my neck for a tie before I'll pay fifty cents for such shoddy as these. How could you express all that in three or four words?"

"I can do it in one," she replied.

"How?"

"Git."

And he ambled.

"I don't meet you at Miss Bengup's any more." "No; she and I have had a difference of opinion."

"Nothing serious, I hope." "Oh, no; only I thought I was the man she ought to marry, and she thought I wasn't."

"My wife is queen of the tea table," remarked a host to a friendly visitor. "And she never reigns but she pours," was the quiet reply.



VARIETY & MINSTRELSY

A BENEFIT was tendered Wm. E. Slater, leader of orchestra of Hyde & Behman's Theatre, Brooklyn, N. Y., at the Grand Opera House, Brooklyn, Feb. 26. The concert was a success, both musically and financially. Mr. Slater's desire is to make Sunday night concerts a permanent thing in Brooklyn in the future. The orchestra: First violin—F. Spiechnich, E. R. Slater, M. Maitrit, Wm. Skuse, X. Sullivan, M. N. Isaacson, H. Heim, G. H. Foster, H. Albrecht, S. G. Lambert, F. S. Porte, R. Bauman, H. Albrecht, L. Schmidt and F. Spuerl. Second violins—G. Waiters, W. E. Hinckleff, F. Sutle, C. Cordes, L. Springer, H. Hermonson, W. F. Daniel, J. Weber and M. Mieucci. Violas—J. Cooke, E. Jordan, J. B. Holding, J. Klien, L. Holding, G. Hoge, Cello—R. L. Johnson, L. Ludwig Opid, W. Pizzoni, G. Mollenhauer and A. S. Clinton. Bassoon—S. Morris, Eldon Baker, G. Barbour, B. Gichter and W. L. Bisch. Harp—Vincent Fanelli. Flutes—C. Bernhard and C. F. Itzchak. Oboes—A. Ratzky and A. Triple, Clarinettes—J. Gorman and H. Metzger. Bassoons—G. Weiss and W. Miller. Horns—E. Vogel, H. E. Zilm, F. Schuman and A. Weber. Cornets—S. Snow, F. Arbana and J. Wilson. Trombones—J. Pass, G. W. Miller and J. Rothwell. Tuba—Eldon Baker. Small drum—F. Frank. Tympani—F. E. Broemel. Bass drum—H. P. Foster. Conductor—Wm. E. Slater. Performers—Helene Mora, Maggie Clune, Emily Peary, Horace Wheatley, Philip Quast, G. F. Campbell, D. L. Jones, J. D. Canfield and Ros. Evans. Instrumental soloists—Carl Fique, pianist; Vincent Fanelli, Scott Snow, cornettist, and Ludwig Opid, cellist.

HARRY BLOCKSON, of Dockstader's Minstrels, has recovered from an attack of illness, and is again working. Dan Waldron took his place during Mr. Blockson's sickness.

KELLY AND BERTHA, sketch team, are at Kansas City, Mo., enjoying a much needed rest.

JIM DALTON has resigned as manager of the Alcazar Theatre, Milwaukee, Wis., and will hereafter play dates with his wife, Mrs. Bobo. Mr. Dalton received the news from Boston recently that his brother Tom was dead. After throwing up his son's work, telegraphing money to Boston to bury his brother, and also notifying all the other members of the family, he received a second dispatch that it was a mistake.

LYDIA YEAMANS-TITUS has signed a contract to appear at Tony Pastor's Theatre, for four weeks, beginning March 20. She will then go to Buffalo for six weeks.

LARRY DOOLEY has left Carncross' Minstrels, Philadelphia, and joined Haverly's Minstrels, Chicago.

THE FOLLOWING were at the Adelphi Theatre, Trinidad, Col., last week: Harry Hodge, Kittle Hendrickson, Annie Wells, Silver State Quartet and Rose De Bar.

FRANK BINNEY has assumed the stage management of the Comique, Butte City, Mon.

A LETTER from Beach & Bowers, regarding the recent closing of their minstrel company, contains an inclosure of a series of resolutions drawn and signed by members of their minstrel orchestra, who have resolved to appear no more in black face. The members give as their reason for closing the tour, Beach & Bowers state that the orchestra broke faith with them, and forfeited two weeks' salary by so doing.

BURK AND RANDALL closed the show last week at Hyde & Behman's, Brooklyn, with success. They will join Harry W. Williams' OWN Co. for the balance of the season.

ROSTER OF GORDON'S MERRYMAKERS: Prof. Gordon, proprietor and dog circus; Ed. Scoum, banjoist; Charles Bellows, black face comedian; Advance, advance; Comique, comic; with Joe Whalen, advance agent.

AINSLY K. KEENE, character vocalist, is very ill at his home, No. 308 Broome Street, this city.

REPORTS FROM W. S. Cleveland's Minstrels tell of continued good business during their present Southern tour. Chas. W. Goodyear, Banks Winter, Lew Spencer, Sam Grubbs and W. R. Rudolph, tenor, are recent additions. Barney Fagan has re-tired.

ROSTER OF KICKAPOO INDIAN MEDICINE CO. No. 49, now touring Nova Scotia: Andy Johns, manager, vaudeville; Andy Johns, singer; Sam C. Compton, Geo. Fox, vocalist, comedian and dancer; Harry T. West, wire walker; Dr. H. W. Birdsall, lecturer; T. W. Hart, musical performer; I. C. Gardner, character; Frank W. Dakin, juggler; Soto De Zoy, wonder worker; Cecilia and Jas. Dahlstrom, king and queen of the air, six cowboys and fourteen Indians.

GEORGIE PARKER, who is now a successful performer at the London Empire, returns to America in June.

MANAGER J. W. RANDOLPH and the fascinating Cyrene have arrived at London, Eng., and the dancer will soon open her engagement at the Alhambra.

MME. ROSE POMPON has signed with Edmond Gerson for the Imperial Music Hall, this city. She recently played at the London, Eng., Alhambra, and created a veritable sensation there.

MANAGER REYNOLDS, of the Central Theatre, Denver, Col., made a flying trip to Chicago last week, and arranged with John S. Grieves and company to play an eight weeks' return date at his Denver house. Mr. Reynolds has negotiated for the Twenty-first Street Theatre and Casino, Denver, to open May 1, and has arranged a place for the World's Fair season. He is also negotiating for a prominent Eastern vaudeville theatre, to open Sept. 1.

THE woodwork surrounding the second floor of the new Harrison building in course of erection at the southeast corner of Fifth Avenue and Washington Street, Chicago, blew down last week. Robert Richmond, husband of Knockline Batcheller, of the May Russell Co., was knocked down and quite painfully bruised. He was struck in the face by a plank and splinter penetrated his right eye ball. It is feared he may lose his sight.

WILLIE MEYER, boy magician, joined Neil Conway, March 7.

GEORGE GRAHAM, doing a white face full dress act, has been at Keeth's Bijou, Boston, for the past two weeks.

ROSTER OF THE BRAZILIAN MEDICINE CO.: Prof. Baldo, proprietor and lecturer; Wm. Armstrong, assistant manager; Matt McElroy, stage manager; W. S. Kirwan, musical director; Joe Mitchell, advance and advertising agent; McElroy and Devere, Alba Brady, Edmund Howard, and Joe Mitchell. They tour the Peninsula.

ALBESI AND NELLIE MAGUIRE were at the Theatre Royal, Quebec, Can., last week.

FIELDS & HANSON'S CO. had a wrestling match March 2, at the Academy of Music, Pittsburgh, Keller, the hand balancer, bet Eldora, the jester, \$50, that he could lay Eldora on his back. Dick Welch was stakeholder. It took Eldora one minute to lay Keller on his back.

THESE people were at the Columbian Theatre, Shamokin, Pa., last week: Band and Walker, Leah, Dan Randal, Wright and Burns, and A. L. Tapp.

THE LYDIA WARD OOLD FASHION SOUTHERN CAKE WALK COMEDY CO. consists of thirty-five people, brass band and orchestra. Prof. Alfred Cheatham is leader of the band and orchestra. The opening will be at Madisonville, O., April 10, then through Indiana, Ohio and Pennsylvania.

ROSTER OF THE KICKAPOO INDIAN MEDICINE CO., No. 41: Dr. Ke-wa-na, manager; Harry Fitzgerald, pianist; Tom Adams, James W. James, Gibson, Tom Coyne, the Rishies and six Indians. Dr. Ke-wa-na, Harry Fitzgerald, has bought a one-third interest in W. D. Ament's sideshow, and together they will take the side-show privilege with the Gollmar Bros. Show next season. Charles P. Wilson has signed for the coming season as boss canvas man and Punch and Jester performer, making his second season with Mr. Ament.

ROSTER OF PALMER & FISHER'S MINSTRELS: Palmer, Fisher & Hoserud; proprietors; Billy Fisher, manager; W. E. Curtiss, stage manager; A. H. Palmer, musical director; A. Hoserud, leader of band; Ed. G. Emerson, advance; Wm. W. Williams, R. G. Grimes, Jas. E. Howes and Peter Nelson, with Palmer's Seven Comedians and Orchestra.

AT THE BIJOU THEATRE, Columbus, O.: Billy Stanford, Bertha Clarence, Geller, Annie Smith, Edward Barnell, the Four Gondoliers, Joe Kelly, St. Clair Sisters and the Barnells.

PROF. S. L. COREN closed with the Fay Foster Burlesque Co., March 4, at the Grand Theatre, Wauhawing, N. Y. He joins Fields & Hanson's Drawing Cards for the balance of the season, at Wauhawing's Theatre, Newark, N.J., March 6.

HARRY J. HOWARD, formerly tenor with Cleve-land Minstrels, and at present CLIPPER corps-leader, Fall River, Mass., opened the Clipper Club Hotel, Fall River, March 6. That a good time was enjoyed by all present goes without saying.

DUVAL, contortionist, has left Valparaiso, Chile, for New York.

LEW PALMER has purchased a half interest in Plummer's Theatrical Bureau, Chicago.

THE AYMARS have closed their engagement over Robinson's circuit. They will practice a few weeks at their home, Elmira, N. Y., before joining Ringling Bros. & Barnum & Bailey's Circus.

WM. DOCKSTADER, author and comedian, joined Scranton, Pa., Lodge, No. 125, B. P. O. E., last week.

BOBBY CARROLL has taken the business management of the Olympic Theatre, Siorix City, Ia.

DR. J. B. DES ROCHERS, of Healy & Bigelow's Co., 22, was made Knight of Pythias by Vita Lodge, No. 106, of Beaver Dam, Wis., Feb. 27. The ceremony closed with a banquet.

LONE STAR HARRY closed his company at Great Neck, N. Y., Feb. 25. He is at present playing dates.

MAUVEL AND LORRAINE intend visiting Europe next summer.

HYLIE FARNELL, Chas. Johnson, Bob Cole, Irving Jones and Sam Williams, of Sam T. Jack's Creole Co., were banqueted at Louisville, Ky., Feb. 28.

W. WOODWARD & CO. state that their song, "The Sun's My Only Beau," has met with success wherever sung, and bids fair to be as popular as any of their hits.

BERNARD DYLLYN has been engaged to appear at the Howard Auditorium, Baltimore, this week.

DAVID TRAITLE, this season with the Howard Auditorium Co., who goes with the Rogers Bros.' Fun Makers next season, was a CLIPPER player March 2. That he is still straight variety, however, he proposes to be in the front rank of variety attractions next season. An excellent company has been engaged, and several first class attractions are being negotiated with. Already twenty-two weeks are filled in first class houses, and all are week stands. A prosperous season is looked for.

WILSON AND DAVENPORT opened a four weeks' engagement March 6, at the Casino Music Hall, St. Paul. They rested a week at Chicago, practicing new dances.

MARIE PAQUERETTE, the French singer and entertainer, who made Tony Pastor's this city, was manager at the City Hall, March 1, to Louis Verande, a singer at the Imperial.

HARRY THOMPSON, of whom the rumor has been going the rounds that he had joined the great and silent majority, is still in the land of the living. Mr. Thompson was a healthy and happy CLIPPER visitor March 3. He says he is doing well with the Fay Foster Co.

TONY PASTOR has received advices by cable that Mile, Martley will sail from Havre March 15, to fulfill her Spring engagement at his house.

MRS. FRANCIS HUGHES (MAY MILLER) wife of the manager of the Comique, Canton, O., gave birth to a twelve pound baby boy Feb. 20. Mother and son are doing nicely.

THE GIRARD TRIO will play Hyde & Behman's two Brooklyn houses the last two weeks in this month.

ALLEN AND WEST are said to be making a hit with Charles K. Harris' melodies, "After the Ball" and "Kiss and Let's Make Up."

THE CONWAY BROS. write that they were not booked and did not appear at Epstein's Museum, Chicago, last week.

FRANK HAINES of the Rose Hill Co., is reported to be taking encore after encore, singing the new topical song, published by the W. H. Leonard Co. and called "Don't Repeat It, for I Promised Not To Tell."

AT THE THEATRE ROYAL, Quebec, Can., this week: The Dawsons, Herbert Albin, Nellie Maguire, the Worralls, Lauri Mortimer, Thomas Webster, Nellie Farrow, the Farris Bros., Kate Smith and Sybil Farrow.

FLYNN & SHERIDAN'S CITY SPORTS CO. report their tour to be very successful, with seventeen weeks more to play. Their next open early in August, will every week fill Sohie's, the famous sportsman's sportsman's sportsman's stage to capacity and more.

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ROSTER OF THE COMIQUE: MURKIN'S—Tutti, 6. Miles, 7. The Gittins in Crimoline, sacred music, James N. DeLong, 8. The Gittins in Crimoline, sacred music, Miles and Debonnaire's Punch and Judy. Auditorium, J. W. McAndrews the Savans, Ward and Erwood, Little Ruby, Eddie Schubert and John Foster and Tom Williams.

GOSPEL—Walter Ritchie, who had been in the box office at Harris' all season, has resigned and gone home to Washington. Manager Easton, with whom he has been associated, has engaged him to sing at the Grand Hotel, New York.

ELLA GRANVILLE is seriously ill at the Massachusetts General Hospital.

T. D. Miles has left "A Turkish Bath" Co., and is doing sketches with his wife, Anna Clifton.

THE WORLD'S MUSEUM, Allentown, Pa., closed Feb. 25, Mr. Dempsey selling his interest therein to Mr. James, his partner, who will reopen the house next season.

MR. JAMES will take over the management of the musical, "The Wizard of Oz," which is to open April 1.

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HARRY BELL, late of Bell and Swain, has joined hands with Ned Reed.

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THE SPAN OF LIFE commences at the Fourteenth Street Theatre April 3, for four weeks.

HUBER'S PALACE MUSEUM.—Business keeps up to the top notch, and there is no denying the potency of the attractions. The Japanese troupe of arobats, seven in number, have proved an exceptionally strong card, and remain the chief feature in the curie rotunda. Eugene Berry, a big footed boy, is a freakish sight. Other attractions are few, and the scales are forty pounds, or one third of his entire weight. The Leopard Children continue a great card, and then there are the Missing Link, Lady Laqualla, Maida, Balbronna, Olga, Maxey and Mile, Le Mar, assisted by Francis Morrissey. The stage is occupied this week by the London Novelty Co., composed of Barron and Melish, Will Dennis, Stanton, Magree and Arnold, Marie Anderson, Sadie Wilson and the Williamses. A dramatic company, presenting "Monte Cristo," fills the bill.

WERNER'S MUSEUM.—The million dollar gold exhibit continues to delight the frequenters of this model establishment. Notwithstanding the success of this shrewd bit of managerial enterprise, other equally interesting attractions, which appeal to the fancies of different tastes, are here this week. In the museum halls are: Prof. Sherman's Caprine Paradox, consisting of a herd of finely trained goats; Count Orloff, transparent man; Wili, Bush and Little Sir; She-riple and his expert Kizoz; and the Mystery Man. Mosaics in mystic cabinet and pillow nets, and the headless man. Prof. Worth's lectures are still a feature. Stage people this week: Horne and Heywood, Billy Cushing, Tarim and Clark, Harold Danley and Marion and Pearl.

FREDERICK K. BELASCO, a brother of David Belasco, the playwright, went to Hammerstein's Opera House March 2 with a lady. The play was "The Trust of Society." At the end of the second act Mr. Belasco, in the course of the conversation, asked Mr. Belasco to leave the theatre. The two men went out into the lobby, where Mr. Starling said that if Mr. Belasco did not leave the opera house at once he would call a policeman. Mr. Belasco returned to his companion, and in a few minutes they left the theatre. Mr. Starling said afterward that Mr. Belasco had been taking notes of the play. Mr. Belasco, it was said, was preparing to send out a company of his own with the play.

RISLEY BARLOW has begun a suit in the Supreme Court against Albert, better known as Albert. He asks that a receiver be appointed to take charge of Bartholomew's Equine Paradox. The men were equal partners, and Mr. Barlowe claims that after he contributed all the money, Mr. Catheart "froze out."

The suit of Marcus Mayer against Oscar Hammerstein, to recover money paid by the former for stage furniture used in Mrs. Bernard-Beere's production of "As in a Looking Glass," at the Majestic Theatre, was decided in favor of Mayer and Hammerstein.

At the Danvers concert at Carnegie Music Hall, Sunday night, March 5, the soloists were Lillian Blauvelt, A. Montegriffo, Mrs. Luckstone-Myers and Mrs. Middlecote-Mertins.

"NINETY DAYS" will close its run at the Broadway March 13, and will then take to the road.

DORIS' MUSEUM.—The entire lower part of this house has been transformed to represent an old time circus for the enjoyment of the public. The traps of trained bears and dogs, while the lower front of the house has been entirely covered with canvas, painted with lifelike representations of the exterior of a circus tent. Even the box office window now displays the traveling ticket wagon. The engagement is for two weeks, and will probably duplicate a former success visible here this season. In the upper halls Es Calona, feather worker; Wm. Le Roy, nail king; May and Wili Brooks, tattooed couple; and George Williams, turtle boy, are among the attractions. The show opens at the Majestic Theatre No. 1, E. 42d Street, and will make their American debut at this house. On the same evening Belle Black, a "travestie vocalist," from the Empire Theatre, London, will be seen here for the first time.

"ACROSS THE POTOMAC" attracted a large audience at the Grand Opera House March 6. The cast included Boyd Putnam, Matt B. Snyder, Henry Talbot, Chas. F. Gotthold, E. J. Morgan, Charles Nevin, Gustave Frankel, Daniel Garrett, Malcolm Brabham, Harry Hynes, Edward F. Krauser, George Andrews, F. M. Lee, John Denton, George Nelson, Walter Adams, Henrietta Lander, Rose Snyder, V. E. Ladd, Mrs. Dwyer and Harriet Aubrey. "Movment" E. 18.

STELLA TUTON is playing the part in "The Girl I Left Behind Me" originated by Odette Tyler. Miss Tyler, according to the management, is ill.

NEW PARK THEATRE.—The policy of a "house show" is resumed this week. On Monday night, March 6, John Le Chiar, a skilled and popular jester, put the audience in a good humor at the outset with a series of tricks in equilibrium that won the hearts of the spectators. On Tuesday night, the evening Mr. Le Chiar appeared again in a similar part, but under another name—that of Whitmore. Few in the audience recognized him as the initial entertainer. The enthusiasm with which he was received, however, as a number of well-known persons were before the house, was quite remarkable. The jester and his specialty are funny. The chords needs rehearsal. The specialties are up to the mark. Mile, Violette, and Co. are the principal members. The business for the week will, no doubt, be large. Next week, George Dixon's.

ASHE F. LAMBERT and Jane Russell Lambert, parents of Tommy Russell, secured a verdict for \$14,000 by default against Edward H. House, the writer, in the Supreme Court, before Judge Beach, March 6. The plaintiffs alleged that Mr. House entered into an agreement with them to produce "The Prince" and "The Pauper," and then refused to allow them to produce in giving the play to the public. Mr. House agreed to pay half the preliminary expenses of producing it. For the first case of action they sued for \$10,000, and for the latter they asked for \$4,000. They recovered a verdict for the full amount demanded.

EDEN THEATRE.—The Henry Burlesque Co. opened to large houses Monday, March 6. Those who expected to see the same company that appeared under that title some time ago, were disappointed; however, as a number of well-known persons were before the house, the specialties were funny. The chords needs rehearsal. The specialties are up to the mark. Mile, Violette, and Co. are the principal members. The business for the week will, no doubt, be large. Next week, George Dixon's.

LETTERS OF ADMINISTRATION were granted March 6 to Mrs. Matilda Beatrice De Mille, the widow of Henry C. De Mille, the playwright, on her husband's estate. The estate amounts to \$10,500, which is a much smaller sum than the dramatist's friends had been led to believe he was worth.

John Springer's "The Trust of Society," to "Safety" return to town March 20, opening on that date at the Broadway Theatre.

MINEK'S BOWERY THEATRE.—Inw Bros.' Comedy and Vaudeville Co. opened to good houses' home on Monday, March 6. J. W. Kelly strengthens the bill. Next week, Wm. Muldoon's Athlete and Vaudeville Stars.

R. G. INGERSOLL will lecture at the Broadway Theatre on Sunday night, March 12.

JOHN LE CLAIR, Jennie Yeaman, Master Leon, Edna Springer, Vesta Victoria, the Hengler Sisters, Solo Suncardo and others appeared in an evening of comedy sketches at the Bowery Theatre March 6, given by Lisenhard Stewart and A. L. North.

"THE COUNTRY CIRCUS" opened at the Windsor Theatre March 6 to a fair sized audience. The specialties in the last act introduced some clever performers, including a bareback equestrian act by Wm. De Mott, Prof. Conrad and his educated dog, Kate Holloway, rider; Mario and Dunham, triple bears; Leon Morris, educated ponies, and his wrestling pony, banner, the Glensboro Bros. and Billy Burke and brother, clowns. Between the first and second acts Harry Kennedy's inaugural anthem, "Our President's Hymn," was played by the orchestra. Next week, "The Outsider" and Wm. Muldoon.

NEW YORK LODGE, No. 1, R. P. O. E., will give a ladies' social March 12, at their lodge rooms.

MILTON AND DOLIE NOBLES, from "From Site to Son," are at Niblo's Garden this week.

THE THIRD ANNUAL BALL of the Peter S. Clark Association will be held tonight, March 7, at the Clipper. The program is as follows:

THE JACINTH.—A play particularly adapted to the tastes of the patrons of this house, this week's attraction, "The Stowaway." The popularity of the piece will insure large attendances throughout the week, as was the case on the opening night, March 6. Of course, much stress is laid upon the burlesquing of a safe by "Spike" Hennessy and "Kid" McEvoy, and, naturally, their appearance is always patently awaited. The characters were in the hands of a capable cast, which included Walter Edwards, J. Hay Cossar, James K. Thurman, Joseph Mitchell, W. D. Byers, R. J. M. Howard, Thorne, Chas. Farthing, Wm. Bowditch, Lida Kirke, Alfa Perry, Lizzie Hunt and Maud Wilson. "A Hole in the Ground" is booked for the coming week.

IMPERIAL MUSIC HALL.—Keep step with the demand for novelties, the programme here this week names a French singer new to this country. She is billed as Paula Delmont, from the Jardin de Paris, Paris, and her first American bow on Monday night, March 6, was accomplished with a decided success. She has a good soprano voice, but she was handicapped at her opening by a severe cold. Frederica will terminate her engagement 10, when a souvenir will be presented to every woman in attendance. Others employed this week are James McAvoy, J. W. Myers, Fitzgibbons Sisters, De Bolier Bros. and Gillette, Harding and Ab. Sid. Gallagher and West, and the Four Comets.

THE SPAN OF LIFE, whose successful theatres at Boston, Philadelphia and Providence, made a large success, has come to the American amusement field, is about to add a link to his already strong chain of playhouses. It was learned last week that Mr. Keith was a recent bidder for the lease of the Union Square Theatre, now held from the owners, the Courtland Palmer estate, by Henry Greenwall. The negotiations were conducted quietly, as is Mr. Keith's wont, and when it came to a climax there was, it is said, considerable hustling, there being at least one other man in the race for possession. Mr. Keith, who is to be succeeded at the opening, will be succeeded by the Albany Burgess Corp., of which organization he is a member, at a salary of \$1,000 a week. A Texas Show was presented on March 1. The hall was crowded both nights. The remainder of the week

is to be expected to insure the benefit of our amusement public.

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A Word to Managers.

A petty imposition which is being practiced upon local and traveling managers is brought to our notice through several of our correspondents. It needs but a word of warning to thoroughly expose the swindle. There is no paper published at Chicago entitled **THE NEW YORK CLIPPER**. A diminutive pamphlet of a few pages has appropriated the title in part, and is issued from that city apparently for the sole purpose of obtaining dollars for "correspondents' cards." These "credentials," it appears, have been recognized in several towns of late under the supposition that they were issued by **THE CLIPPER**. Local and traveling managers should more closely examine such credentials. **THE CLIPPER'S** credentials are in *book form, bound in morocco leather*, and bear on the inside a miniature photograph of the accredited correspondent, together with the stamp of this office, the date of the correspondent's term, etc.

Manager A. Y. Pearson has been ordered by his physician to spend several months at Bermuda, and give up, as far as possible, his active business career. Mr. Pearson has had a good deal of bronchial trouble during the past year or two, and this has caused him serious discomforts as to render it dangerous for him to remain in New York during the colder months. Mr. Pearson has been obliged to decline recently a number of advantageous opportunities to purchase promising properties. He hopes to be well enough before the beginning of next season to resume his business. In the meantime he has disposed of his quarter interest in the Union Square Theatre, this city, to his partner, Henry Greenwall, Sam M. Dawson, who has been re-engaged by Mr. Pearson for 1893-4, is at present handling Dr. Carver in "The Scout" for him. Charles Mortimer has been placed in charge of Mr. Pearson's interests at the present time.

Manager George A. Baker is organizing a new company for the production of grand opera.

Leona Fontainebleau Jerome is a pupil at the National Conservatory of Music, completing her studies.

Frank Delydstin will produce his drama, "From Over the Sea," at Lowell, March 17.

Kittie De Lorme is slowly recovering from a severe cold.

Soi Russell closes the most profitable season of his career March 25, at Boston, and will open at the Grand Opera House, Chicago, May 1, for the benefit of the World's Fair. The World's Fair Exposition, during which he will introduce four new plays, besides "The Tale of a Coat" which is being revised by Clyde Fitch. Manager Berger, of Mr. Russell's Co., has in course of construction a beautiful home for himself on the heights overlooking Washington. It immediately joins the house of Mrs. John A. Logan, and is in close proximity to the splendid residences of numbers of the leading citizens of Washington.

Samuel Connor has been engaged by Manager Harry Cawthron to play the German comedy role in "Little Nugget." Mr. Connor was formerly with Gorman's Minstrels, and his advent on the legitimate stage has been attended with success, it is said.

T. E. Mills writes that he acquired the lithographs and printing of "Zozo" when he purchased the play. He says he offered them to Mr. Adams at less than cost, but the latter did not care to take them. Mr. Mills adds that the only disposition he could make of the printing was to use it, which he thinks he has a right to do.

At Montreal, Can., on March 3, Maud Berington presented her husband, A. V. Webb, with a daughter.

Harry E. Mebus and Louis J. West closed with Perkins' Dramatic Co. in "Nugget Nell," at Jamaica, L. I., March 4, to join the concert of the Ringling Bros.' Circus for the coming season.

Roster of Williams' Merry Makers: Jos. Williams (manager), Harry Barrymore, B. H. Reynolds, Dan Carlow, Randolph Walker, C. E. Bills, Geo. Le Moyne, Mrs. Barrymore, Grace Manners and Maze Lewis.

Leora Lane has resumed her place with her company. Goss and I with George P. Murphy as the central figure, has closed its tour, and the members have returned to their homes. Mr. Murphy was a CLIPPER caller March 6. He says that salaries were all paid, as well as the fares of all the company to Chicago. Mr. Murphy has been engaged for Hyde & Behan's Theatre, Brooklyn, for weeks of March 13 and 20, after which he will create a role in "The Rainmakers," where he will remain two weeks.

Chas. J. Newton has closed his season with "One of the Bravest" Co.

Jessie Farnham, the proud possessor of a gold watch, handsomely engraved and studded with diamonds, was presented to her by the Abilene Light Opera, who attended her performance of "My Maryland" at Abilene, Tex., March 2.

Fred Schwartz, manager for Madeline Merlin, writes that he has solidly booked his new star next season in the principal houses, opening in August at Omaha, Neb., and playing to the Pacific Coast, returning East for a New York production February. The play is a comedy drama, adapted from a popular French novel, and is entitled "A Story of a King."

Arthur Glines and Marie Corbett Kilburn were married by the British Consul at St. Michael's Church, Ninety-ninth Street and Tenth Avenue, this city, March 4.

"The Lyceum Stock," which, of course, has no connection with the Lyceum Theatre, this city, stranded last week at Plymouth, Pa. The manager disappeared with its funds. A local association of amateurs gave an entertainment at Smith's Opera House, March 3, to assist those of the company who had no money to leave town.

Beatrice Golde has left the Deshun Opera Co.

Blanche Plunkett has joined the Cordray stock at Portland, Ore.

Robert Bell has joined "Spider and Fly."

Virginia Marlowe, the Poly of "The Lost Paradise," has been re-engaged by Charles Frohman for next season, her fourth under his management.

Felicia Evans succeeds Beatrice Golde as prima donna of the Deshun Opera Co.

Augusta Roche is very ill, and has been ordered to rest in her physician.

The "Joker" will end its tour in May.

Grace Kimball has been engaged by "The Theatre of Arts and Letters."

Drucie Gilmore, who had been absent from the stage for two seasons, recently joined Evans and Hoey.

"The Fringe of Society," another version of Dumas' "Le Demi Monde," will take the road March 11, under the direction of Edwards, Dickson & Chapman. In the cast are George Learock, Henry A. Lee, Samuel Edwards, Alice Fischer and Ida Vernon. The season is for two weeks.

Col. William E. and Walter L. Sinn have contributed \$100 to the poor of Brooklyn.

J. B. Swaford, now representing Dove Lewis' "Joshua Spruce" Co. and Minnie Heindorf, non-professional, of Syracuse, N. Y., are to be married in April. Mr. Swaford has been engaged as general agent for Gallagher's Columbian Show, Museum and Wild West, to open at Indiana, May 1.

In a recent interview, David Belasco stated that he would write, collating, and that in the future he would write and stage his plays alone. "The Girl I Left Behind Me," said he, "is the last piece in which I will appear as a joint author."

Chas. J. Ross and his wife, Mabel Fenton, who have been introducing their clever travesties, besides playing important roles, in "April Fool," have closed their engagement with that company, and will finish the season with special bookings in and around the metropolis. Ross and Fenton are established favorites on upper Broadway, and they are meeting with flattering success this week at the Park Theatre. They have a new travesty of the tragic order, which they will add to their repertory shortly.

Josephine Woodruff has retired from the cast of "My Official Wife" and will replace Grace Thorne in "Kilkenny," supporting Katie Emmett.

"Miss Helyett" closes its tour March 25.

Judith Berold (Adèle Boisberg) was married at the home of her brother, Buffalo, N. Y., March 6, to Edward Marshall, a New York journalist and playwright. The couple have gone to Europe for their honeymoon. Among the gifts was a silver set from W. M. Wilkinson, manager of Alex. Salviny, named "Divine," which is the pet name of the bride. Miss Berold recently resigned from the Salvinis Co.

Emelie Edwards, the young Boston actress and singer, who has been seriously ill at Chicago with a fever, is rapidly regaining her health.

Louise Douglass has closed her engagement with the Annie Mitchell Co.

— WM. HOEY of Evans and Hoey, was taken ill at Memphis, Tenn., March 1, and was unable to play Old Hoss in "A Parlor Match." The part was taken by M. J. Sullivan. Mr. Hoey has gone to Hot Springs, Ark., to recuperate. Peter Johnston ("Texas" Johnston), of Evans & Hoey's Co., was a guest of Texas Jack's brother, while playing at Nashville, Tenn.

The Mabel Paige Co. opened a week's engagement—their second this season—at Montgomery, Ala., March 6. The house was jammed, it is said.

Harry Hoffman has been divorced from Maud Fairchild, and is going to manage the Alma Willard Comedy Co., starring jointly with Miss Willard. Jessie Baylis is very ill with pneumonia in this city.

— Gus Levick will play Julian Gray, and Lillian Cleves will assume the role of Mercy Merrick in "The New Magdalen" at the Girard Avenue Theatre, Philadelphia, week of March 27.

— Harrison G. Fiske, and wife, Minnie Maddern, and a party of friends will leave for Havana, Cuba, March 8.

— Mattie Earle and Dickie Delaro have been engaged for "The Senator," to be sent on tour by C. H. Thayer's Co.

— Manager Carlis Griffith, of "The Leavenworth Case," was a CLIPPER caller March 7. He was on his way back to Albany, N. Y., where he rejoins his company 8. Manager Griffith is in high spirits as a result of the successful opening of "The Case's" tour. His company will play at Williamsonburg in a few weeks.

— Nick D. Roberts, an able and well known manager, is to be tendered a benefit March 17, at the Grand Opera House, Cincinnati.

— "Circus Day," a new farce, comedy in two acts, by Bob Watt, was produced March 2 at the Lyceum Theatre. It is said to have scored an immediate success.

— Octavia Richey will produce "I. O. O. F., or the Daughter of the Order," a curtain raiser, and "The Power of Love," a four act play, at St. Apolito, Staten Island, March 7.

— Florence Gerald played a satisfactory engagement with her own company in "The Wages of Sin" at the Lyceum Theatre, Brooklyn, last week.

— Gustave H. Kline will close with George C. Staley's "Royal Pass" Co. March 11, and will return to his home at Central Park, N. Y.

— Harry H. Jackson, the principal comedian in "The Country Circus," has been engaged for the part of Horatio Dooley, in "A Scandal in High Life," which will be produced by Lee Ottolenghi.

— Frank Raymond has engaged with Manager Elmer of the Star Theatre, Buffalo, to furnish a company for a season of ten weeks of light opera, commencing June 5. Mr. David is to organize his company at the close of his season with Pauline Hall, and will play preliminarily for several weeks on the road.

— William Blodell has joined the Pauline Hall Co., succeeding Harry McDonough, who has returned to New York.

— Ben Turner has been added to the Alvin Theatre force, Pittsburgh, and will look after the advertising. He succeeds John E. Lewis, who goes ahead of Barnum & Bailey.

ILLINOIS.

— Chicago.—After a fortnight of careful sparring, Lent has finally dealt a body blow to local theatricals. Not that business has gone utterly to the bad, but the general average of last week's attendance showed a perceptible falling off in comparison to the business of the previous seven days. Add a streak of disagreeable weather to the excitement of a local political strife and taking into consideration the bad results generally attendant on the Lenten season, you have in a nut shell the combination of circumstance against which our amusement providers are compelled to fight. But generally considered there is little of which to complain, a number of very copious box office results making this a fairly prosperous week.

— Frank Delydstin will produce his drama, "From Over the Sea," at Lowell, March 17.

— Kittie De Lorme is slowly recovering from a severe cold.

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— White's LONDON DIMES MUSEUM.—Curiosity seekers who visit this popular resort during the coming week will find Big Alice, a lady who carries considerable weight; Frank and Maze Hanson, who handle huge dumbbells in an attempt to look like the Bellies; Eddie and Lillian Young, an Alpine stage; and the Little Bathe, a Moores, and Nelly Young, an Alpine stage.

— MADDEN AND MOORE close a successful twelve weeks' engagement at IRWIN'S MUSEUM, South Chicago, March 12. New faces for week of March 13; The Austins, Chas. Pickings, Chas. Cordell, Little Irwin, Sadie Hedges, Frank Goldin, Sydney Foerster, Joe Major and the stock.

— BEN DOWNTON and Charles Ranch are working together.

— THE THEATRE'S are preparing to open a variety house, No. 1 Marion, Ind., next season. The house will have a seating capacity of 500, and will be fully furnished.

— THE HOLBROOKS are winning much praise for their excellent musical specialities which they are introducing into Dr. Goers' Co., now stationed at Galesburg, Ill. Mrs. Holbrook presented her husband with a gold and white gold ring.

— KIRK AND MIDDLETON'S GLOVE MUSEUM.—In this week will be found Maj. Atkin, a midget, true to his name; Caddy Clare, a lady of avordous; Niedemeyer, the midget; and the Little Bathe, a Moores, and Nelly Young, an Alpine stage.

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THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited), PROPRIETORS.

GEO. W. KEIL, MANAGER.

SATURDAY, MARCH 11, 1893.

RATES.
ADVERTISEMENTS.

Twenty cents per line agate type measure, space of one inch, \$2.00 each insertion. A deduction of 20 per cent. is allowed on advertisements when paid for three months in advance, and on advertisements measuring 100 lines or more.

SUBSCRIPTION.

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Please remit by express money order, check, F.O. or order or registered letter, and

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FOR THE EDITORIAL OR THE BUSINESS DEPARTMENT to THE NEW YORK CLIPPER,

P. O. Box 3,754, or CLIPPER BUILDING,

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In France—THE CLIPPER is on sale at Brentano's news depot, 17 Avenue de l'Opera, Paris.

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QUERIES ANSWERED.

NO REBIES BY MAIL OR TELEGRAPH.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF WHICH SHOULD WRITE TO THOSE WHOM THEY SEEK, IN CARE OF THE CLIPPER. POSTAGE PAID. LETTERS WILL BE KEPT FOR 6 MONTHS. **WEEVER, GRIFFIN.** IF THE ROUTE OF ANY PERSON IS UNKNOWN OR SOUGHT, REFER TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

THEATRICAL.

E. G. Lowell—See the notice at the head of this column. 2. He never was employed by THE CLIPPER.

F. L. Indianapolis—We firmly believe that the best school is the stage itself. We do not care to specially recommend any other.

J. C. Chanfrau played "KU" at Wallack's Theatre (Thirteenth Street and Broadway), commencing June 5, 1880, for a short summer engagement.

OLD SUBSCRIBER—Chillicothe—We do not furnish private addresses.

J. N. J. Poukhakee—See the notice at the head of this column.

H. S.—See the notice at the head of this column. F. C. H., Bath—1. We do not care to enter into a discussion of that question. 2. Write to the Mayor of that city. J. P. Brooklyn—The old "show" that name is now conducted under another name. We do not, however, care to recommend any particular school of that sort.

—Boston, 1. From \$40 to \$75 a week according to her ability and reputation. 2. The commissions vary considerably. The actor pays. 3. From June to July on ward. 4. No.

M. C. Chicago—See the notice at the head of this column.

C. A. C. Dayton—1. It was copyrighted. 2. You had better write to Mr. Maffitt, as per the instructions at the head of this column.

W. H. Newark—He is in retirement, we believe.

See the notice at the head of this column.

R. J. W.—The Black Crook—opened during one engagement at the Fourteenth Street Theatre, this city. It opened Nov. 13, 1882, and ran three weeks.

E. L. R.—1. Both forward and backward bending. 2. No; he is playing at present. The demand is fair.

S. E. M. Pittsburg—See the notice in THE CLIPPER of our special instruments.

BRIDGEPORT—Big Eliza is not dead.

K. and G. Philadelphia—See our advertising column. Also write to Mr. A. A. Newell, No. 1 Union Square, Philadelphia, No. 10 East Fifteenth Street, or G. L. Linnan, No. 104 East Fourteenth Street, this city.

BONNIVILLE, New Orleans—Our route will advise you as to that troupe's movements a fortnight in advance. We cannot give more than that, as the matter is important enough to warrant it, write to the manager, and ask him.

—There was never a Fourth Street Theatre in that city. It's Front Street—Theatres, Manager and agent at that time was Mr. S. J. Newell, now of Brooklyn, N. Y.

W. G. T. Cattskill—See the notice at the head of this column.

W. H. T.—1. What was then called the Lyceum School of Music. We do not give addresses.

J. P. B. Everett—They were married on April 13, 1890, in this city, and divorced in 1892.

J. A. M.—It played six weeks—from March 12 to April 21, 1890, in Los Angeles. We do not care to express an opinion, the theater being one for legal argument, rather than newspaper discussion. Our copyright law is famous for its unsatisfactory provisions, and your case is merely one of thousands just like it.

—Bowling Green—Write to any of the song publishers who advertise in our column.

AN OLD SHOWMAN—Spain.

A. L. F. Gloversley—See the notice at the head of this column. If you see an attraction, you will do well to advertise in our column.

CARDS.

W. E. W. Long Island City—B wins the pot.

H. E. K. Chicago—A loses. He gambled at the game of poker. This fact is undisputed. It does not materially affect the wager whose money it was he gambled with. We understand the situation perfectly. Pay the money.

SUBSCRIBER—He is not compelled to play a heart.

T. S. Lowell—It does not call for a heart when it draws on the trumps.

L. P. Phillips—If he was not called, he had to show cards only.

—He must take another trick, according to your statement.

—Washington—G and S should throw off or play again to determine the winner.

Col. J. Elmer—Any straight flush is a royal flush.

S. J. W. Lancaster—The pot belongs to B. He lost an interest in the hand he did not play, to have the strength of an extra card rule that cards speak for themselves, but in this case C spoke for them. He was wrong in his assertion.

C. F. Findlay—There is no difference between a royal flush and a straight flush. See reply to Col. G. Elmer.

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The following letter has been sent by Manager Swayne, of Yale University, nine, to Manager Hill, of the Harvard College team: "In your correspondence and meetings you have maintained that you were ready to meet us half way in our efforts to reform athletics. Prof. Amherst has challenged your athletic committee, in *The Harvard Graduate Magazine*, of January, 1882, says: 'It would be a great gain to intercollegiate athletics if, by mutual agreement, the teams should be made up exclusively of undergraduate players. That is the position Yale has not taken. Harvard's representative at the athletic meeting suggested an amendment to Yale's proposed rule, to the effect that graduates of one year's residence should be allowed to compete; but when Yale accepted the amendment, the Harvard representative voted against it.' From yourself we hear that Harvard's objection to any attempt at reform for the present is that it will affect men now in college and not in training. We do not wish any effort that you are making at reform to be considered as a check to the arrangements for a series of baseball games between Harvard and Yale, and while we intend to do our best to make the reform here, we will make our arrangements with you for this season upon the following basis: We will make no condition unsatisfactory to you regarding your players for this season provided you will give us a statement of what your proposition is for future purification of athletics. In other words, all we ask is that you, not being satisfied with the present, shall suggest the plan which you yourselves would propose or would be willing to carry out, not even binding yourselves to follow it for this season. We are desirous of your co-operation in our attempt to purify athletics, and we hope you will see fit to give us your suggestion upon that point."

James A. Hart, president of the Chicago Club, in a recent letter to the *Clipper*, says: "We believe that the pitcher will be put back some distance, but not so far as some of the reformers would like. I, for one, am opposed to very many radical changes. I think that about five feet will be as far as he will be moved at present. If this proves a good move, it will then be time enough to give him another shift. If he is put back too far at first, it will be hard work to adjust the game to the new conditions, and the players will be all at sea. Five feet will be found to make big difference in the pitching, perhaps not so much in the speed as in the accuracy of the throw, and when it is an increase of ten per cent. in distance, and I think it will be found that even this change will largely increase the number of bases given on balls. It is hard enough now for most of the pitchers to get the ball over the plate when they put on steam, and every foot that the box is moved back will greatly increase the difficulty. I am not in favor of the other proposed changes, unless it be the one abolishing the use of the flat bat. I never could see any very great advantage in the use of this pattern of bat, for a clever man can bunt as well with a round as with a flat bat, and the very fact that a man stepped up to the plate with a flat bat was a warning to the pitcher and basemen to watch out for a bunt. They were, therefore, on their guard, and the chances of making a bunt hit were materially reduced."

John M. Ward, manager of the New York Club, in a recent letter to the *Clipper*, says: "The deal in which Ewing was exchanged for Davis, of the Cleveland Club, said: 'I don't care to discuss the subject of the transfer, but from a New York standpoint I consider that we have got the best of the bargain. For several reasons I think that Davis would be a better man than Ewing. The latter is a great ball player when his arm is all right, but I don't think that it is. Just where I intend to play Davis is a hard question to answer. He is good in the outfield, and he is good at third base, if Keeler shows up well, Davis will be used in the outfield.'

The Los Angeles Club, of the California League, has signed Roach, who pitched for that club last year.

John T. Pickett obtained a verdict for \$1,285.72 damages in the Superior Court of Baltimore, on March 1, in his suit against the Baltimore Baseball and Exhibition Company. The verdict was for the full amount claimed by Pickett for alleged breach of a contract for his employment as a second baseman of the Baltimore Club. The jury brought in a scaled verdict. A motion for a new trial was made and will be argued later. The Baltimore Club introduced evidence to show that Pickett was slow in his movements, and had a sore arm which incapacitated him from being of service to the club.

The Cincinnati Club will play their first Sunday game of the season April 2, at Cincinnati, and will then have the Nashville team, of the Southern League, as opponents.

Danny Richardson, who was recently signed to play second base for the Brooklyn Club, is an expert trap shot at either target or live birds, and kept up a winning pace at the late tournament held at Utica, N. Y.

James Keenan, the veteran professional catcher, has leased the bar and refreshment privileges at the Cincinnati grounds.

The Cincinnati Club will have a great team this year. Capt. Comiskey has gathered a fine lot of young players around him, which shows that he intends to be fully protected in case of any emergency.

Manager Watkins is quite a hustler, and is doing everything in his power to give St. Louis a first class team for the coming championship struggle.

William Barrie, the veteran manager, is going about his work in the right way. If Louisville does not have a winning team this year, it will be no fault of his.

Michael J. Tierman, the popular outfielder, has been re-engaged for the coming season by the New York Club.

President Buckenberger, of the Pittsburg Club, has notified Charles Farrell, who is under reservation to that club, that he can look elsewhere than to the Pittsburg Club for employment as a ball player. Farrell having refused to accept a cut in the salary. Henry Lyons has been signed to play third base for the Pittsburg Club.

As a hustler John M. Ward is certainly in Class A. His work thus far in getting together a team to represent New York in the National League and American Association, clearly shows that he is an adept of the fact. The New York team will be right in the hottest part of the fight, and will have something to say as to where the pennant will go this year. What a time there will be and what a crowd of people will be present at the Polo Grounds when the Chicago makes their first appearance there. Everybody will want to see Captain Anson's team pitted against Captain Ward's men. The Boston, Brooklyn, Cleveland, Cincinnati and Philadelphia teams will also draw large crowds when they visit this city. Undoubtedly Captain Ward will have a busy time of it this year if he expects to carry on the pennant, but that is just what he likes.

President Von der Ahe, of the St. Louis Club, recently said: "I expect to have all my men signed and ready to report by March 15, on which date we will probably open the season with a practice game, the Brown Reserves, Hudson or some other local amateur team to be the opposition. As I said before, Manager Watkins will have full and complete charge of the team. I see that one of the local papers says I will have trouble in signing Gleason and Glasscock. There is nothing at all in the report, and it is such fakes as these that breed trouble sometimes. Gleason and Glasscock will be offered a fair salary, and they will sign, and that's all there is to it."

James Canavan, who played last season with the Chicago team, has been signed for the coming season by the Cincinnati Club.

As THE CLIPPER goes to press the annual Spring schedule meeting of the National League and American Association is in session in this city. The full particulars, of which will be given in next week's issue of THE CLIPPER.

Most of the teams in the National League and American Association will this spring begin their practice in handball courts or gymnasiums.

John L. Ross, treasurer of the Philadelphia Club, is quoted as saying: "I told John M. Ward, manager of the New York team, that the Philadelphia Club was not disposed to weaken itself in order to strengthen New York, but that we would not object to Connor's going if an equally strong player is given in return."

The Eastern League will meet March 13 at Buffalo.

President Hart, of the Chicago Club, has arranged the following games for the preliminary season: April 1, vs. 4, 5, 6, 7 and 8; at Atlanta; 11, 12, 13, 14 and 15; Chicago vs. Pittsburgh, at Atlanta; 17, 18, 19, 20; Chicago vs. Louisville, at Atlanta; 21 and 22; Chicago vs. Louisville, at Chattanooga; 24 and 25; Chicago vs. Louisville, probably at Nashville.

The Boston will open their exhibition series by a game with the Brown University team April 5, at Providence.

Robert L. Caruthers, the clever pitcher and out-fielder, has been re-engaged for the coming season with the St. Louis Club.



The portrait of the amateur-athlete that we present this week is that of a young Westerner who is unquestionably the greatest amateur long jumper that this country has ever produced—S. Reber, whose grand performance of 23 ft. 6 1/2 in., done without artificial aid, stands at the head of all accomplishments in that line, by either professional or amateur, in all parts of the universe, either with or without weights. It is the more creditable and surprising, too, from the fact that Reber, tall and powerful young fellow though he is, never had any special training before accomplishing it, and was absolutely without instruction in the art of jumping. He is a tall, slender, well-made young fellow, in the air in a peculiarly ungraceful fashion, but after a method that counts, may be said to be perfectly natural. Like the stroke of the once famous Shaw-ha-ca-metie four oared crew, some years ago, his style is certainly the "get there" one. He won the championship in 1891, when each of his jumps measured over twenty-two feet, by winning the event handily. Last year he did not compete at the championships, and was not often seen in public, but it is expected, now that the differences between the Amateur Athletic Union and the Western Amateur Athletic Association have been adjusted, that he will this year give exhibitions of his wonderful powers at least several of the more

important meetings. The following is a list of his principal performances in the jumping line, in the order of their accomplishment: May 12, 1888, at the Washington University field meeting, 18 ft. 7 1/2 in.; May 18, 1889, same place, 20 ft. 6 1/2 in.; May 14, 1890, same place, 21 ft. 5 in.; June 14, 1890, Western A. A. U. championships, Detroit, Mich., 21 ft. 8 1/2 in.; May 22, 1890, Pastime Athletic Club games, St. Louis, 18 ft.; May 18, 1891, Washington University, 23 ft. 3 1/2 in.; May 23, 1891, at Western Intercollegiate Athletic Association games, St. Louis, 22 ft. 7 1/2 in.; July 4, 1891, at Central Association championship meeting, Detroit, 23 ft. 6 1/2 in., the best record in the world; Oct. 3, 1891, at amateur games, St. Louis, 22 ft. 4 1/2 in. He is a good all around performer, and is credited with the following: Ran 220 yds. in 25 1/2 sec.; at the Pastime Athletic Club games, St. Louis, in 1890; threw the 56 lb. weight 107 ft., at games of same club, in October, 1890; ran 440 yds. at games of same club, June 21, 1890; ran 100 yds. in 10 1/2 sec., Washington University, May 8, 1891; threw 10 lb. hammer 70 ft., same time and place; cleared 5 ft. 5 1/2 in. in a running high jump, at Washington University, May 13, 1891, and at the same meeting put the 16 lb. shot a distance of 34 ft. 11 1/2 in. These performances may be accepted as furnishing proof of his ability as a general athlete.

THE TURE.

The Stallion Sidney Sells Low.

The annual sale at the Cleveland branch of the Tattersall's Horse Exchange took place on Feb. 28, and attracted a goodly number of Western horsemen, but the prices realized did not average high. The star of the sale was the celebrated stallion Sidney, and he was knocked down for \$27,000, which was hardly one half the bid that was expected for a horse so famous as a sire. Fausta, the side wheeler, holding the yearling record, was knocked down to her old trainer, Millard Saunders, who is confident that he can make the filly bat any three year old pacer in the country this year. The animal that brought \$2500 or over at the sale are mentioned below.

Sidney, b. b., 1890, by Santa Claus Sweetness, by Volunteer, H. Hammond, Detroit. \$27,000.

St. Louis, b. g., 1890, by T. H. Faustina, by Junemont, ch. b. by Tremont; A. S. Spealtry and J. D. Creighton, Lexington, Ky. \$4,000.

Panther, b. m., by Electromer; J. S. Coxey, Lexington, Ky. \$3,925.

Emma H., br. m., by Nutwood; Frank Rockefeller, Cleveland, Ohio. \$1,000.

Fox from, 1890, ch. t., by Sidney Flirt, by Buckeye. \$2,000.

Red Head, Philadelphia. \$2,000.

Fausta, ch. f., 1890, by Sidney Fausta, by Crown Point. \$1,000.

Old Fellow, ch. b., 1890, by Sidney Miss V., by Valdosta, b. m., by B. H. B. B. \$1,000.

Salmont, b. c., 1890, by Sidney Fernleaf by Flaxtail; E. W. Johnstone, Carthage, Mo.

Red sat. b., 1890, by Sidney Florence Wilkes, by Red Wilkes; C. F. Appleton, Omaha, Neb.

Sacramento, b. m., 1890, by Santa Claus Boy, sire of dam Buccaneer; William Edwards, Cleveland, O. Faustina, ch. f., 1891, by Sidney Fausta by Crown Point. \$1,000.

General, b. m., 1891, by Shultz, Lexington.

Magoo, ch. b., 1891, by Dexter Prince, dam by Peerless; T. W. McGee, Akron.

Princess, b. m., 1891, by Dexter Prince, dam by General McLean; C. Decker, Cleveland.

Cleopatra, ch. m., by Dexter Prince, dam by Silver Thread; William Garlick, Buffalo.

Parthenia, b. m., 1891, by George Prince, dam by Parthenia, b. m., 1891, by George Starr, Hante.

Jessie, b. m., 1891, by Dexter Prince, Lady Pancher, by Electromer; William Garlick, Buffalo.

General, b. m., 1891, by George Prince, dam by Parthenia, b. m., 1891, by George Starr, Hante.

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PRETTY GIRLS,
NEW DANCES.
ROBBINS' ★ LITTLE ★ TRIXIE ★ CO. ★
A HOST
OF NEW
NOVELTIES.

HEADED BY THE GREAT LITTLE IRISH COMEDIENNE.

MAY ★ SMITH ★ ROBBINS,

And a Superb Co. of COMEDIANS and SOUBRETTES, including the TRIXIE IMPERIAL QUARTET and MANDOLIN and BANJO TRIO.

"LITTLE TRIXIE" is a high class musical comedy, with a consistent plot, and, while boisterous in its merriment, is pure and refined in its tone. Twenty-two different musical numbers and specialties.

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Week Feb. 20, Vaudeville Club, 11th and Reading Act, an enormous hit.

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